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Thursday, May 4 at 8:15 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1944

SALE NUMBER 563

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

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NEW YORK · 1944

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PARKE-BERNET GALLERIES • INC

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EVENING SESSION

Thursday, May 4, 1944, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 90 INCLUSIVE

JOHANN HENDRIK WEISSENBRUCK

DUTCH: 1824-1903

60- 1. *AT HOME*. A low-ceilinged cottage interior with a peasant couple seated at a table before a window; green trees and a glimpse of sky seen through the window. Signed at lower left J. H. WEISSENBRUCK. *Watercolor: 13½ x 19 inches*

ARTHUR B. DAVIES

AMERICAN: 1862-1928

60- 2. *PEARL AND JET*. An auburn-haired nude young girl, holding a rose in her left hand, seen at almost full-length seated upon a white drapery on a grassy embankment; a curtain of foliage at right and a glimpse of a light blue sky at left. Signed at lower left A. B. DAVIES, and dated '00. *12 x 6¼ inches*

JULES DUPRE

FRENCH: 1811-1889

75 3. *LANDSCAPE WITH CATTLE*. A group of cattle wading in a shallow pool, tended by a peasant girl in red jacket; trees in rich autumn foliage at either side and bordering the green meadow; the light of a cloudy blue sky reflected in the water. Signed at lower left JULES DUPRE. *8¾ x 11 inches*

From the John Levy Galleries, Paris, 1921

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845-1914

80- 4. *SEWING*. An interior of a cottage with a peasant woman seated at a table beside a window sewing, her sewing basket placed before her; a red-roofed farm house seen through the window grown with vines. Signed at lower right BLOMMERS.

Watercolor: 14 x 18 inches

HENRI JOSEPH HARPIGNIES

FRENCH: 1819-1916

75 5. *RIVER LANDSCAPE*. A blue river bordered by a hilly bank in the distance, brown rocks in the foreground with a wood at the right screening the cumulus sky. Signed at lower left H. J. HARPIGNIES, and dated '94. *Cradled panel: 15 x 22 inches*

325 CHARLES EMILE JACQUE

FRENCH: 1813-1894

6. *SHEEP*. Interior of a barn with a peasant woman standing behind a manger feeding a flock of sheep, two chickens in the sunlit foreground. Signed at lower right CH. JACQUE.

Panel: 18½ x 15¼ inches

From the Henry Reinhardt Gallery, Chicago

325 JEAN CHARLES CAZIN

FRENCH: 1841-1901

7. *VILLAGE ON CURVING ROAD*. A winding country road bordered in the foreground by sloping green embankments, in the middle distance by groups of farmhouses, one with a lighted window, and by a haystack. Luminous twilight sky with a crescent moon. Signed at lower left J. C. CAZIN.

22 x 18¼ inches

425 HENRI LEROLLE

FRENCH: 1848-1929

8. *LOVERS*. A golden hayfield lighted by a full moon rising above distant hills, with a clump of low trees in the middle distance; in the foreground a peasant couple following a path. Signed at lower right H. LEROLLE.

32 x 25¾ inches

175 RENE BILLOTTE

FRENCH: 1846-1915

9. *EVENING IN PARIS*. Street scene at dusk, lighted by street lamps before the city buildings, with cabs on the streets and figures on the pavements; in the foreground bare trees bordering the old fortifications extending at either side. Signed at lower left RENE BILLOTTE.

Pastel: 19 x 28 inches

100 LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1925

10. *INTERIOR WITH PEASANTS*. Cottage interior, with a peasant couple and three children grouped about a table before a window, a burning hearth at left. Signed at lower left L. L'HERMITTE.

Pastel: 11½ x 16 inches



[NUMBER 11]

420

JOSEF ISRAELS

DUTCH: 1824-1911

11. *WOMAN SEWING*. A peasant woman in black dress, blue apron and white cap, is seated in a cottage interior before a window sewing, a bird cage with a bluebird placed upon the table at right; buildings and a glimpse of sky seen through the window. Signed at lower right JOSEF ISRAELS. *Watercolor: 15¼ x 11 inches*

From Scott & Fowles, New York, 1910

Collection of the Rt. Hon. Sir John Charles Day, London, 1909, no. 55

[See illustration]



[NUMBER 12]

350

CHARLES BARGUE

FRENCH: D. 1883

12. *ARAB SOLDIER*. An Arab youth, clad in white and rose costume with red leggings, carrying a rifle and a sword thrust through his sash, is standing before an archway with a white wall at the left.

Cradled panel: 10¾ x 7¾ inches

[See illustration]



[NUMBER 13]

600

JOSE VILLEGAS y CORDERO

SPANISH: 1848-1921

13. *SPANISH DANCER*. A Spanish girl in pink ruffled skirt and yellow shawl, dancing to the music of a guitar player beneath an arbor overgrown with vines; groups of figures in colorful costumes at right and left clapping in accompaniment, some seated at a table at right. Signed at lower right VILLEGAS. 15¾ x 28 inches

[See illustration]

500

CARL KRONBERGER

AUSTRIAN: 1841-1921

14. *THE VETERAN*. Head and shoulders portrait of an old man, looking at the observer, wearing a postman's uniform and cap and smoking a pipe. Dark background. Signed at upper right C. KRONBERGER, and dated on back of panel 1913.

Panel: 7¼ x 5½ inches



[NUMBER 15]

JEAN LEON GEROME

FRENCH: 1824-1904

15. *THE STREET MINSTREL*. Picturesque figure, in scarlet jacket, blue trousers with leggins, and blue-green cloak, with high crowned wide brimmed hat, standing before the gray wall of a house, playing bagpipes. Signed at lower right J. L. GEROME.

Panel: 7½ x 4¾ inches

From the John Levy Gallery, New York

[See illustration]



[NUMBER 16]

So o

ALFRED EMILE LEOPOLD VICTOR STEVENS BELGIAN: 1828-1906

16. *UNE VEUVE*. A meditative young lady dressed in black, leaning back on a red velvet sofa, her hands folded in her lap, a bouquet of flowers and a letter at her side; before her a table with books, fan, and a table bell. Signed at lower left ALFRED STEVENS. 24 $\frac{1}{4}$ x 20 inches

Collection Niéville

Collection Guasco, Paris, 1900, no. 74

From Durand-Ruel, Paris

Illustrated in Kenyon Cox, *The Subject in Art*, Scribner's Magazine, July 1911, vol.

50, p. 7

[See illustration]



[NUMBER 17]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

275- 17. *AUTUMN, ENCHANTED SALUTATIONS*. A nude, with her back to the observer, on a flowering greensward; at the left several figures of maidens on the bank of a blue pool; trees in the background screening a view of a town bordering a lake, and hills. Signed at lower left A. B. DAVIES.

18¼ x 30¼ inches

Painted in 1907

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 21

[See illustration]



[NUMBER 18]

450

ARTHUR B. DAVIES

AMERICAN: 1862-1928

18. *THE NEARER FOREST*. Nude figures of maidens on the shore of a blue sea at left, one standing with her back to the observer in the foreground. At the right a wood with a passageway through the tall straight trunks, and two figures leading a white horse. Signed at lower left A. B. DAVIES.

18¼ x 30 inches

Painted in 1906

Purchased from the artist

From William Macbeth, New York

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 30

[See illustration]



[NUMBER 19]

800

GEORGE W. BELLOWS, N.A.

AMERICAN: 1882-1925

19. *THE FREIGHTER, MONHEGAN, MAINE*. Blue-green sea seen from a shore and points of rocks in the foreground, with two figures in a dory rowing out to sea; in the distance a steamer and small sailing sloops passing before islands. Turquoise sky lightening at the horizon. Signed at lower centre GEO. BELLOWS.

Panel: 15 x 19½ inches

From the Ferargil Galleries, New York

Recorded and illustrated in Peyton Boswell, *George Bellows*, 1942, p. 94

[See illustration]



[NUMBER 20]

252

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

20. *OLD ELM AT MEDFIELD*. A group of farm buildings enclosed by trees bordering a narrow blue stream which flows at the right, cattle pasturing on the farther shore. Green foreground with a path leading to the water, and with a tall oak in golden foliage rising before the vivid sky. Signed at lower right G. INNESS.

16 $\frac{1}{4}$ x 24 $\frac{1}{4}$ inches

From the George Inness Sale, New York, 1895, no. 98

[See illustration]



[NUMBER 21]

715-

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1820-1867

21. *MARE DANS LES ROCHERS*. A marshy pond, with a peasant boy standing beside a single tree, watering two cows; a green meadow, bordered by trees and low woods at right, extends into the far distance. Gray cloudy sky. Signed at lower left TH. ROUSSEAU.

Panel: 10¾ x 15 inches

From E. Leroy & Co., Paris

[See illustration]



[NUMBER 22]

450

JEAN CHARLES CAZIN

FRENCH: 1841-1901

22. *FARM, COTTAGE AND WINDMILL*. A golden hayfield, half reaped, bordered by a tile-roofed stone house at the right, and a windmill with latticed wings silhouetted against the pale blue cumulus sky. Signed at lower left J. C. CAZIN.

15¼ x 18¼ inches

[See illustration]



[NUMBER 23]

750-

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

23. *FONTAINEBLEAU*. A clearing with gray boulders and scattered groups of birches rising before the bright billowy sky; a woman carrying fagots follows a path leading into the foreground. Signed at lower left N. DIAZ, and dated '66.

18¾ x 26¼ inches

From Boussod Valadon et Cie., Paris

[See illustration]



[NUMBER 24]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

24. *ROAD IN NORMANDY*. A country road bordered by a winding stream at right, and tile-roofed village houses with lighted windows at the left surrounded by low trees. Starlit cumulus sky. Signed at lower left J. CH. CAZIN. 23¾ x 29 inches

[See illustration]



[NUMBER 25]

950

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

25. *THE BANKS OF THE OISE AT AUVERS*. Sloping green bank bordering a cove, with the river flowing at the left; three cows graze near the water's edge watched by a peasant girl. Low woods at the right, and a group of taller trees screen the summer sky. Signed at lower right DAUBIGNY, and dated 1877.

Panel: 16¼ x 26¾ inches

[See illustration]



[NUMBER 26]

952-

STANISLAS VICTOR EDOUARD LEPINE

FRENCH: 1836-1892

26. *THE SEINE AT ST. CLOUD*. Blue waters of the river with ducks swimming in a reedy cove in the foreground, a man in a skiff and two *laveuses* seen near the farther bank of the cove; on the distant shore white buildings and a church spire of St. Cloud. Bright blue cumulus sky. Signed at lower left S. LEPINE.

25¼ x 39½ inches

[See illustration]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

27. *LA VACHE ET SA GARDIENNE*. Luminous twilight sky filled with clouds reflecting a glowing light, silhouetting buildings at the horizon, and screened by tall trees in feathery gray-green foliage at the right; a brook, the outlet of a lake seen in the middle distance, flows into the foreground, with a peasant woman seated on the bank at left and a cow grazing at the right. Signed at lower right COROT.

32 x 24 $\frac{1}{4}$ inches

3800 Painted 1870-72

Collection Binant, Paris, 1875

From Arnold & Tripp, London, 1881

Described and illustrated in Alfred Robaut, *L'Oeuvre de Corot*, 1905, vol. III, p. 352, no. 2292, illus. p. 353

[See photogravure]



La Vache et sa Gardienne
Jean Baptiste Camille Corot



[NUMBER 28]

1100

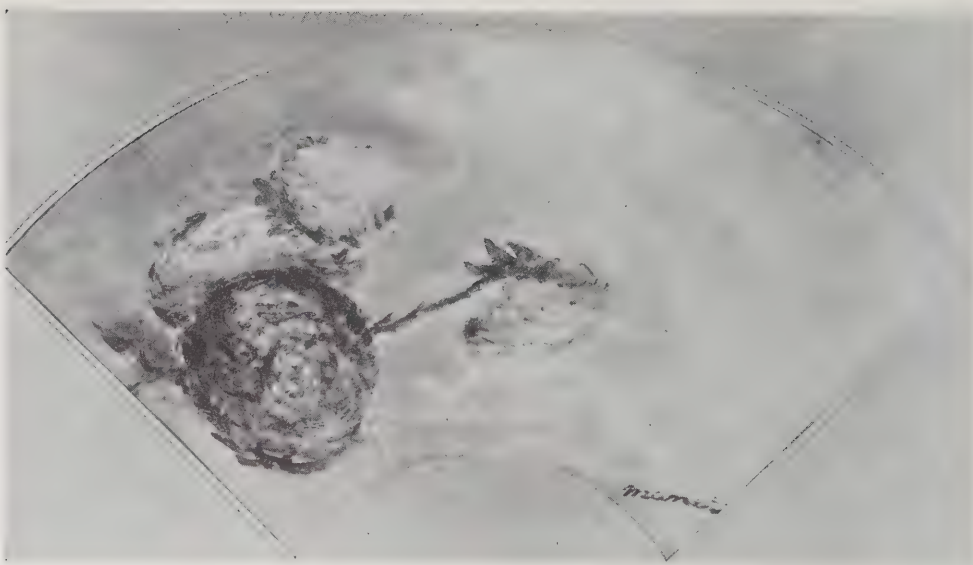
FERDINAND VICTOR EUGENE DELACROIX FRENCH: 1798-1863
 28. *CLEOPATRE ET LE PAYSAN*. The Queen in light green mantle, with breast exposed and her arms bearing jeweled bracelets, and with a violet veil draped from her crown, is reclining on a crimson couch. A slave appears before her carrying a basket of figs. In the background at the left, two attendants. Signed at lower centre EUG. DELACROIX. 10¾ x 14 inches

Collection S., Paris, 1877, no. 8

Recorded in Adolphe Moreau, *Inventory of the Works of Eugène Delacroix*, 1873, pp. 178, 254 and 257

Described and illustrated in Alfred Robaut, *L'Oeuvre Complet d'Eugène Delacroix*, 1885, p. 186, no. 692

[See illustration]



[NUMBER 29]

EDOUARD MANET

FRENCH: 1832-1883

29. *DAHLIAS*. Four blossoms in orange, white and dark red, before a sky blue background. Design for a fan. Signed at lower right MANET.

Oil on paper: 6¾ x 15¼ inches

Painted in 1881

From Durand-Ruel, Paris

Described in A. Tabarant, *Manet, Histoire Catagraphique*, 1931, p. 554, no. 87

[See illustration]

350



[NUMBER 30]

1000

CAMILLE PISSARRO

FRENCH: 1831-1903

30. *PAYSANNES CAUSANT, SOLEIL COUCHANT, ERAGNY*. A peasant girl in blue apron and *sabots* standing in a sloping field, leaning on a rake, and conversing with a woman in figured mauve dress, holding a brimmed hat, and sitting in the shade of a tree at left. A setting sun sinks below the horizon, casting a golden light over the distant fields and trees. Signed at lower right C. PISSARRO, and dated both at lower right and left, 1892.

Pastel: 8 x 6 inches

From Durand-Ruel, Paris, 1892

Described and illustrated in Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro*, 1939, vol. I, p. 283, no. 1466; and vol. II, pl. 284, fig. 1466

[See illustration]



[NUMBER 31]

ANDRE DERAİN

FRENCH: B. 1880

31. *HEAD OF A GIRL*. Head and shoulders portrait of a fair-haired young girl glancing to the right. Shaded light green background. Signed at lower right A. DERAİN.

16¼ x 12¼ inches

Painted in 1927

Purchased from the artist

From the Howard Young Galleries, New York

[See illustration]

832-



[NUMBER 32]

1800

ODILON REDON

FRENCH: 1840-1916

32. *FECONDITE: FEMME DANS LES FLEURS*. Head of a girl in profile before a nimbus of yellow, mauve, and white light, surrounded by branches patterned against a deep blue sky; before her a bouquet of crimson, scarlet and royal blue flowers. Signed at lower left ODILON REDON.

Pastel: 25¼ x 19½ inches

Collection of Joseph Hessel, Paris

Illustrated in L. G. Cann, *The Metaphor of Redon*, International Studio, vol. 78, November, 1923, p. 106, illus. p. 102

[See illustration]

3500
CLAUDE MONET

FRENCH: 1840-1926

33. *L'EGLISE SUR LA FALAISE, VARENCEVILLE*. Foreground of golden brown shrubs and two slender trees bordering the sloping green summit of a cliff overlooking a blue sea with sailing boats at the right. A church is outlined on the high horizon at left, with the morning light casting blue shadows on the steeple and roofs. Signed at lower right CLAUDE MONET, and dated '82. 26 x 32 1/4 inches

Note: The above is one of a series of paintings which Monet executed of the same scene at different hours of the day. "*Le motif . . . d'un pittoresque . . . accentué à cause de l'originale silhouette du village et de l'église perché sur la côté.*" (Georges Grappe, *v.i.*)

From Durand-Ruel, Paris and New York

See Georges Grappe, *Claude Monet*, n.d., illus. opp. p. 56

See Camille Mauclair, *Claude Monet*, 1924, plate no. 33

Engraved in Georges Lecomte, *L'Art Impressionniste*, 1892, p. 257

[See illustration]



[NUMBER 33]

1100
HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834-1917

34. *THE MORNING RIDE, ETRETAT*. Green landscape, with the clustered houses of the village in the middle distance at the base of a steep cliff overlooking the Channel. Three riders advance into the foreground, passing a mounted figure appearing at the left. Signed at lower left DEGAS. 32 x 25½ inches

Painted about 1880

3rd Vente Degas, Paris, no. 21

From the Howard Young Gallery, New York

Described in J. B. Manson, *The Life and Work of Edgar Degas*, 1927, p. 48

[See illustration]



[NUMBER 34]

CLAUDE MONET

FRENCH: 1840-1926

35. *POPLARS AT GIVERNY: SUNRISE*. A golden dawn sky deepening to rose near the low horizon, seen through a row of tall slender poplars with flickering foliage reflecting the light of a rising sun. Signed at lower left CLAUDE MONET.

29 x 36½ inches

Painted in 1892

From Durand-Ruel, New York

[See illustration]

2600-



[NUMBER 35]

1700-
PAUL GAUGUIN

FRENCH: 1848-1903

36. *LANDSCAPE*. A road shaded by the overhanging branches of trees, and bordered by a sunlit green lawn and houses glimpsed through green bushes; at the left three figures with a hay cart. Signed at lower left P. GAUGUIN, and dated '84.

23½ x 28¾ inches

[See illustration]

200-
JEAN BAPTISTE ARMAND GUILLAUMIN

FRENCH: 1841-1927

37. *VIEW OF ROUEN*. Blue river bordered by a green quay upon which a figure is walking, mauve trees in the middle distance. On the far shore, buildings of the town and towers of the cathedral. Turquoise sky with rose-tinted clouds. Signed at lower left GUILLAUMIN.

21½ x 32 inches

300-
HENRI MORET

FRENCH: 1856-1913

38. *THE BAR AT BELON, FINISTERE*. A blue-green sea extending to a high horizon, with surf breaking against points of land jutting out from the right; in the foreground, a sloping green shore, with a path winding to the sea. A small schooner passes close to shore. Signed at lower left HENRI MORET, and dated '97.

From Durand-Ruel, Paris

29 x 36¼ inches

175-
ALBERT ANDRE

FRENCH: B. 1869

39. *THE ARTIST*. A studio interior with a dark-haired young woman in white smock, seated before an easel, painting; in the background green curtains and a rose colored screen. Signed at upper left ALB. ANDRE.

19 x 13½ inches

Painted in 1905

From Durand-Ruel, Paris

300-
MAXIME EMILE LOUIS MAUFRA

FRENCH: 1862-1918

40. *AURAY: BRITTANY*. Green banks of a winding river, with a white house on the farther shore at the foot of a hillside, and trees in fresh foliage reflected in the mirror-like surface of the river. Signed at lower right MAUFRA, and dated 1911.

23¾ x 29 inches

From Durand-Ruel, Paris

300-
ALBERT ANDRE

FRENCH: B. 1869

41. *VILLAGE EN PROVENCE*. A winding road with trees and bushes at either side, leading to a hillside clustered with the brown and white houses of the town. Blue summer sky flecked with clouds. Signed at lower right ALBERT ANDRE.

20¼ x 27½ inches

From Durand-Ruel, New York

Recorded and illustrated in Marius Mermillon, *Albert André*, 1927, pl. 15



[NUMBER 36]



[NUMBER 42]

CLAUDE MONET

FRENCH: 1840-1926

42. *CLIFFS AT POURVILLE AT SUNRISE*. A stretch of vivid blue sea, before a curving beach at the left, bordered in the distance by high steep faced cliffs rising beneath a glowing dawn sky. Signed at lower left CLAUDE MONET, and dated '97.

26 x 39½ inches

From Durand-Ruel, New York

[See illustration]

JOHN LEWIS BROWN

FRENCH: 1829-1890

43. *THE FOX-HUNTER*. A whip in pink coat at the kill, holding the fox away from the hounds, and standing before his mount. Background of green bushes; blue cumulus sky. Signed at lower right JOHN LEWIS BROWN.

32½ x 25¾ inches

EUGENE CARRIERE

FRENCH: 1849-1906

44. *THE POT OF JAM*. A fair-haired child, in blue velvet jacket, reaching into a pot of jam; a bright light falling from above. Signed at upper right E. CARRIERE.

16¼ x 13¼ inches



[NUMBER 45]

2800

CLAUDE MONET

FRENCH: 1840-1926

45. *LEON PELTIER*. Portrayed at bust-length, looking to half left, and smoking a clay pipe; wearing a cap and blue smock, with red and blue knotted kerchief. Henna brown background. Signed at lower right CLAUDE MONET.

22 x 15 inches

From Durand-Ruel, Paris

[See illustration]

ALBERT ANDRE

FRENCH: B. 1869

46. *APPLES ON A RED PLATTER*. A circular red platter filled with apples placed upon a brown table top beside a green bottle; in the background a shaded gray wall with a picture of a girl seated before a rocky landscape. Signed at lower left ALB. ANDRE.

15 x 18¼ inches



[NUMBER 47]

CLAUDE MONET

FRENCH: 1840-1926

47. *MATIN SUR LA SEINE*. A hazy view of the drooping branches of willow trees at left, the river hidden by a white mist merging with the blue of the cumulus sky, the clouds and the branches of the trees reflected through the mist in the water. Signed at lower left CLAUDE MONET, and dated '97. 35 x 36 $\frac{3}{4}$ inches

Note: Monet painted a series of this scene, also executed at different times of the day under varying conditions of light. See Camille Maclair, *Claude Monet*, 1924, no. 18.

From Durand-Ruel, Paris

[See illustration]

1200



[NUMBER 48]

2100

PIERRE PUVIS DE CHAVANNES

FRENCH: 1824-1898

48. *L'AUTOMNE*. Woodland scene, carpeted with greens, with four nude children carrying wicker trays of fruit, a woman in classic white gown standing at the right resting her hands on her hips, with a basket of fruit and leaves at her side. Signed at lower right P. PUVIS DE CHAVANNES.

32 x 39¾ inches

From Durand-Ruel, Paris, 1892

Described and illustrated in Pierre Godet, *Puvis de Chavannes et la Peinture d'Aujourd'hui*, L'Art Decoratifs, vol. xxvii, 1912, p. 47

[See illustration]

JEAN MARC NATTIER

FRENCH: 1685-1766

49. *LA BARONNE DE FONTETTES*. A young woman portrayed at waist-length to half right, wearing a low-necked white gown edged with a ruffle, and sky-blue scarf, her powdered hair dressed with a strand of pearls and yellow flowers. Shaded gray background. Signed at the right NATTIER, *pinx*, and dated 1755.

22 x 18½ inches

3200 Collection of Eugene Kraemer, Paris, 1913, no. 46, illus. in the catalogue
From René Gimpel, Paris

[See illustration]



[NUMBER 49]

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

50. MISS SARAH SIDDONS. Portrayed at half-length, looking to half left, wearing a white gown with V-neck pinned with a ruby brooch, her right arm resting on the back of a rose-covered chair. Deep sky blue background lightening to yellow at the right. Within a painted oval.

28 $\frac{3}{4}$ x 23 $\frac{3}{4}$ inches

4200-
Sarah Siddons (1775-1803), "Sally", was the eldest daughter of Mrs Siddons, the famous actress. The story of Lawrence's relations with this beautiful but ill-fated girl is told at length in "An Artist's Love Story" by O. G. Knapp. Lawrence became an intimate friend of the family, painting Mrs Siddons' portrait several times. Sarah and her sister Maria were children when he first knew them. As they grew up, the impressionable artist fell in love with the elder girl; later it was the younger sister Maria to whom his affections leaned. He became engaged to Maria, and discovered again that it was Sarah for whom he cared. The tragic outcome is well known. Sarah promised on her sister's death bed that on no account would she marry Lawrence. To Lawrence's ardent proposals she declined to listen. She followed her sister to the grave a year later. Opinion differs as to whether this is a portrait of Sarah or Maria. Sir William Armstrong believes that it may be a portrait of Maria.

Painted in 1797-8

Recorded in Lord Ronald Sutherland Gower, *Romney and Lawrence*, 1882, p. 121

Described in Sir Walter Armstrong, *Lawrence*, 1913, p. 163

Recorded in W. Roberts, *Miss Sarah Siddons by Sir Thomas Lawrence*, 1926, pp. 3-7

Engraved by J. Thomson for *The Gem*, 1832

[See illustration]



[NUMBER 50]

GEORGE ROMNEY

BRITISH: 1734-1802

51. *MRS. FITZHERBERT*. Half-length figure of a young woman in a white gown with blue sash, and white bonnet; seated to half left, before a crimson drapery, resting her right arm on a green-covered table. 36 x 28 inches

Maria Anne Smythe (1756-1837), granddaughter of Sir John Smythe, Bart., of Acton Burnell Park, Shropshire, of an old Roman Catholic family; married, first, Edward Weld of Lulworth Castle, who died the same year, 1775; secondly, Thomas Fitzherbert of Swynnerton, Staffordshire, who died in 1781. Secretly married to the Prince of Wales, afterwards George IV, on December 15, 1785. Since the Act of Settlement (1689) entailed the forfeiture of the succession if the Prince married a Roman Catholic, this was never acknowledged publicly; and the Royal Marriages Act (1772) made any marriage illegal without the King's consent. The marriage, though declared by Fox in the House of Commons to be nonexistent, has been proven by documents formerly in the possession of King Edward VII.

Romney painted several portraits of Mrs Fitzherbert, one as described in Ward and Roberts (*vide infra*) being similar in pose to the above but with differing costume, the canvas of smaller size. A portrait belonging to the Hon. P. S. Pierrepont was exhibited at the British Institution in 1858 (no. 110), which may have been the above.

See Humphry Ward & W. Roberts, *Romney, Catalogue Raisonné*, 1904, p. 54

[See illustration]



[NUMBER 51]



[NUMBER 52]

JEAN BAPTISTE GREUZE (School of)

FRENCH: XVIII CENTURY

52. *LA PUDEUR*. Bust-length portrait of a young girl with curling light hair dressed with a small nosegay of flowers, wearing a white chemisette slipped off her shoulder and a white fichu held with her crossed hands. Shaded gray green background.

21 $\frac{3}{4}$ x 18 $\frac{1}{4}$ inches

[See illustration]

FRANCESCO GUARDI (Attributed to)

VENETIAN: 1712-1793

54. *PIAZZA SAN MARCO, VENICE*. Groups of figures in colorful eighteenth century costumes upon the *piazza*, before canopied stalls at the base of the Campanile, a view of the cathedral in the background. Wide blue cloudy sky. Signed at lower left

FRANCO GUARDI.

12½ x 20¾ inches

From the John Levy Galleries, Paris

ARNOLD MARC GORTER

DUTCH: B. 1866

55. *ENTRANCE TO QUEEN'S PARK: THE HAGUE*. Blue cumulus sky screened by trees with sparse autumn foliage, reflected in the mirror-like surface of a river which winds into the foreground; grazing cattle in the meadow in the distance. Signed at lower right

A. M. GORTER.

30 x 39¾ inches

JAN WYNANTS

DUTCH: C. 1620-1682

56. *RIVER SCENE WITH FIGURES*. Wooded shores of a river with a village and church in the distance, and a cottage at the right surrounded by trees, with a horseman and pedestrians on the road leading into the foreground. At the left two fishermen on the bank. Signed at lower centre

J. WYNANTS, and dated 1673.

Panel: 13¾ x 16¼ inches

JACOPO MARIESCHI (Attributed to)

VENETIAN: 1711-1791

57. *THE RIALTO, VENICE*. Blue water of the canal with gondolas and sailing vessels moored by the *palazze* and broad sunlit quay at the right, with the covered bridge in the middle distance.

11½ x 16¼ inches

FRANCOIS BOUCHER (After)

FRENCH: 1703-1770

58. *EVENING*. A youthful shepherdess, in rose, white and buff yellow gown, is sleeping leaning against an embankment, a basket of flowers at her side, her sheep dog and flock at the right; a youth in rose jacket leans from behind a tree, tickling her chin with a straw.

32¼ x 28½ inches

Note: After the painting by Boucher. Boucher used this subject also in the painting which formed one of a series of four panels from the collection of Sir Joseph B. Robinson, London. See Macfall, *Boucher*, p. 119.

LUCAS CRANACH, THE ELDER

GERMAN: 1472-1553

59. *CHRIST ON THE MOUNT OF OLIVES*. Kneeling figure of the Savior in blue-gray robe, before a vision of an angel holding emblems of the Passion; in the foreground, leaning against an embankment and rocks, are three sleeping apostles in scarlet, blue and gray robes. Judith carrying a bag of gold appears in the background, leading the Roman cohort. Sunset sky. Signed at lower right with the serpent insignia.

Panel: 21½ x 12¾ inches

Painted about 1537

Collection of Herr Failly-Goltstein, Château Breill, near Geilenkirchen, Germany

From the Galerie Sedelmeyer, Paris, 1907

Described and illustrated in *Collection of Charles Sedelmeyer*, pref. by L. Roger-Milès, n.d., vol. III, p. 240, no. 212, and fig. 212

Described in Max J. Friedlaender and Jakob Rosenberg, *Die Gemaelde von Lucas Cranach*, 1932, p. 45, no. 301a

Described in Charles L. Kuhn, *A Catalogue of German Paintings of the Middle Ages and Renaissance in American Collections*, 1936, p. 35, no. 78

[See illustration]



[NUMBER 59]



[NUMBER 60]

GIAN FRANCESCO MAINERI

PARMA: FL. 1489-1504

60. *THE HOLY FAMILY WITH ANGELS*. Full-length figure of the Madonna in scarlet gown with white wimple and blue mantle, seated, resting her left hand on a scarlet gospel; S. Joseph leans on his staff asleep behind her. She holds the nude Child Who reaches for flowers brought by the infant S. John. Two angels hold a crown above her head, another making music in the foreground. In the background the ox and the ass in the stable, and two of the Magi.

Panel: 16 x 9¾ inches

Note: Attribution given by Prof. Lionello Venturi in 1929; given by Dr. Schwartz-enski in 1941 to the School of Ferrara.

From Julius Boehler, Munich, 1911

[See illustration]



[NUMBER 61]

GIOVANNI MARIA CHIODAROLO

BOLOGNESE: C. 1500-1565

61. *MADONNA AND CHILD WITH BIRD*. Three-quarter-length figure of the Madonna in crimson gown and bluish green hooded mantle, with striped white wimple, seated before a sculptured balustrade and green cloth of Honor, supporting the nude Child on her right knee, Who holds a bird and twig of cherries. Landscape background with buildings and figures on the shore of a lake. *Arched: 19 x 11 inches*

Note: Attribution given by Dr. Richard Offner (*vide infra*).

Collection of Eugène Piot, Paris, 1890, no. 546 (as by *Marco Basaiti*)

Recorded in Bernhard Berenson, *North Italian Paintings of the Renaissance*, 1907, p. 212 (as by *Ercole di Giulio Cesare Grandi*)

Described in Richard Offner, *La Vergine Che Adora il Bambino del Chiodarolo*, *L'Arte*, vol. 18, 1915, pp. 226-7

Recorded and illustrated, full page, in Adolfo Venturi, *Storia dell' Arte Italiana*, 1929, vol. ix, Part 4, p. 286, illus. p. 292 (as by *Garofalo*)

[See illustration]

FRANCESCO RAIBOLINI, CALLED IL FRANCIA

BOLOGNESE: C. 1450-1517

62. *THE MARRIAGE OF S. CATHERINE*. S. Catherine in crimson gown with crown, receiving the ring from the nude infant Savior held by the Madonna, the latter seen at three-quarter-length, seated, wearing a scarlet gown, with transparent white wimple, and a green-lined peacock-blue mantle. Behind her, at the left, appears S. James the Apostle. Landscape background with distant hills, and blue sky.

23 $\frac{3}{4}$ x 19 $\frac{1}{4}$ inches

Note: Attribution given by Dr. Wilhelm R. Valentiner.

2900- Collection of Horace Morison, Boston, 1916

Exhibited at the Worcester Art Museum, Worcester, Mass.

Described and illustrated in *Rassegna d'Arte*, vol. 10, July 1910, p. 100, illus. full page, opp. p. 99

Described and illustrated in Adolfo Venturi, *Storia dell' Arte Italiana*, 1914, vol. VII, Part 3, p. 960; illus. p. 959, fig. 715 (as by *Jacopo Boatteri*)

[See photogravure]



Marriage of S. Catherine
Francesco Raibolini, called Il Francia



PARRASIO MICHIELI

VENETIAN: 1516-1578

63. *THE CONCERT*. Half-nude figure of Venus, in black embroidered white chemisette slipped off her shoulders, with henna-brown mantle, seated at centre playing a mandorla; an infant cupid at her side with an open music book, resting his arms on a crimson-covered table covered with jewels. In the background, a young girl playing an organ, and a youth in slashed amber-brown doublet, with a flute.

41¾ x 39¼ inches

Note: Several versions of this subject exist; a similar composition with a youth at the left is in the Schwerin Gallery, and versions of the central figure of Venus are in the Budapest Museum and in the Blumenreich collection, Berlin. The above painting and the Budapest picture were formerly ascribed to Domenico Brusasorci which attribution, according to Baron von Hadeln (*vide infra*), can be traced back to Mr. Berenson. Prof. Lionello Venturi agrees with the above attribution.

See Detlev Baron von Hadeln, *Parrasio Michieli*, Jahrbuch der Königlich Preussischen Kunstsammlungen, vol. 33, 1912, pp. 149-172

Mentioned in Detlev Baron von Hadeln, *Parrasio Michieli*, Apollo Magazine, vol. 7, 1928, p. 20

GIOVANNI BATTISTA PITTONI

VENETIAN: 1627-1767

64. *THE FAMILY OF DARIUS BEFORE ALEXANDER*. Alexander, in blue armor and rose mantle with plumed helmet, standing with one of his generals before a tent, a youthful page holding his shield at the right; before him the beseeching figure of Darius' wife and family and servants. Armed warriors appear at the right, before a series of military tents; cloudy blue sky. 50 x 65 inches

Note: This picture was formerly known as a Charles Le Brun, but is very obviously the work of a Venetian painter, and is now considered to be by Pittoni. The subject is based on a well-known tapestry cartoon executed by Le Brun for the Manufacture des Gobelins, but the composition has been notably altered.

Collection of Samuel Latham Mitchell Barlow, New York, 1890 (as by *Charles Le Brun*)

[See illustration]



[NUMBER 64]



[NUMBER 65]

JEAN CHARLES CAZIN

FRENCH: 1841-1901

65. *JUDITH LEAVING BETHULIA FOR THE CAMP OF HOLOFERNES.*

Scene before the ramparts of Bethulia, Judith's native town, with the victims of Holofernes' attack lying in the foreground; two youths armed with a spear and sword, and a peasant family with a woman weeping, are standing at the left, and a pair of lovers with hands clasped in the background at the right. Judith stands at centre, behind an anvil, preparing for her departure. Cloudy sky, with birds on the wing. Signed at lower right J. C. CAZIN.

99 x 116 inches

Note: A design for this picture *Remparts pour Montreuil-sur-Mer* is illustrated by Léonce Bénédite (*vide infra*), p. 33.

Painted in 1883

Paris Salon, 1884 (not listed in the catalogue)

Exposition Universelle, Paris, 1889, no. 275

Exposition Internationale, Paris, 1900, no. 85

Described and illustrated in Paul Desjardins, *En Memoire de Jean Charles Cazin*, *Gazette des Beaux Arts*, 1901, vol. xxvi, pp. 183-184, illus. p. 190

Described and engraved in Léonce Bénédite, *Jean Charles Cazin*, n.d., pp. 27-8, 41 and 44 and pl. opp. p. 56

Engraved by Pennequin

[See illustration]



[NUMBER 66]

1100

LEON AUGUSTIN L'HERMITTE

FRENCH: 1844-1927

66. *HARVEST TIME*. Laborers reaping wheat and peasant women binding it into sheaves, working in the foreground of a golden hayfield; other figures loading a hay-wagon in the distance at right. Trees in the middle distance partly screen a view of low hills on the horizon beneath the billowy cumulus sky. Signed at lower right L'HERMITTE, and dated 1908.

37½ x 52 inches

[See illustration]



[NUMBER 67]

450

JEAN CHARLES CAZIN

FRENCH: 1841-1901

67. *EXPULSION FROM EDEN*. Barren country with sloping low hills obscuring a distant view; the nude figures of Adam and Eve approaching from the right, driven by an angel in scarlet robe appearing above a bush. Signed at lower left J. C. CAZIN.

30 $\frac{3}{4}$ x 43 inches

World's Columbian Exposition, Chicago, 1893, no. 3007

[See illustration]



[NUMBER 68]

300

ARTHUR B. DAVIES

AMERICAN: 1862-1928

68. *AVATAR*. A scene of reincarnation with struggling and lost souls on the near bank of a stream; on the far bank groups of resurrected figures on a greensward before a temple of peace in the centre distance. Deep blue twilight sky. Signed at lower left A. B. DAVIES.

Canvas mounted on panel: 18 x 40 inches

From the Ferargil Gallery, New York

Recorded in Royal Cortissoz, *Arthur B. Davies*, 1931, p. 21

[See illustration]



[NUMBER 69]

1650

CHARLES EMILE JACQUE

FRENCH: 1813-1894

69. *LA COUR*. Woodland scene, with a shepherd dog and sheep entering a clearing in the foreground grown with wild flowers, a shepherd lad at centre courting a peasant girl carrying a basket. Glimpses of blue sky appear through the foliage. Signed at lower left CH. JACQUE.

28 $\frac{3}{4}$ x 39 $\frac{1}{4}$ inches

[See illustration]



[NUMBER 70]

1200

CONSTANT TROYON

FRENCH: 1810-1865

70. *CATTLE SCENE*. Cows grazing and resting in a wide green meadow, with sheep gambling at the left and running from a horseman passing through the field, conversing with a man on foot. Bright blue cumulus sky. Signed at lower left C. TROYON, and dated 1862.

31½ x 42½ inches

[See illustration]



[NUMBER 71]

1650

JOSEF ISRAELS

DUTCH: 1824-1911

71. *MOTHER'S CARES*. Interior of a cottage, with an infant sleeping in a wicker cradle, and a young peasant woman in mauve blouse and blue kerchief, paring vegetables, seated at a table before a half-curtained window and view of landscape. Signed at lower left JOSEF ISRAELS.

24 x 31 $\frac{3}{4}$ inches

From Boussod Valadon et Cie., Paris

[See illustration]



[NUMBER 72]

350

JACOB MARIS

DUTCH: 1837-1899

72. *THE NURSE*. An interior with a woman in black dress and white Dutch cap, seated in profile beside a table, holding an infant in a long white frock on her knees; before her an attentive little girl in brown, standing with her hands behind her back. Signed at lower right, J. MARIS.

34 x 30 1/4 inches

From M. Knoedler & Co., Inc., New York

Collection of Charles F. Fowles, New York, 1922

[See illustration]



[NUMBER 73]

825

FELIX ZIEM

FRENCH: 1821-1911

73. *PUBLIC GARDENS, VENICE*. Figures upon the marble landing steps, trees appearing above the terra cotta walls at either side, the golden foliage outlined against the vivid sky; in the foreground, blue water with two canopied gondolas. Signed at lower right ZIEM.

Panel: 21 x 35½ inches

[See illustration]



[NUMBER 74]

No 74

ADOLF SCHREYER

GERMAN: 1828-1899

74. *THE RAIDERS*. Five Arabs, in colorful oriental costumes, armed with rifles, are mounted on roan, white and sorrel chargers standing in the foreground, the riders peering eagerly towards the left; another horseman approaches from the right. Desert background, with a hill at the right outlined against the deep blue sky. Signed at lower right AD. SCHREYER.

28 x 39¾ inches

[See illustration]



[NUMBER 75]

ALPHONSE MARIE DE NEUVILLE

FRENCH: 1835-1885

75. *LA PIECE EN DANGER*. Episode from the Franco-Prussian War, with a French artillery unit attacked by German cavalry, and cuirassiers charging across the open field in the background at right. Signed at lower right A DE NEUVILLE, and dated 1883.

47¼ x 32½ inches

Described and illustrated in Fred H. Allen, *Famous Paintings*, 1887, p. 40 and plate opp. p. 48

Illustrated in *Brush and Pencil*, vol. III, October 1898, p. 7

Illustrated in Robert Hénard, *Alphonse de Neuville*, L'Art et Les Artistes, 1913, vol. xvii, p. 85

[See illustration]



[NUMBER 76]

900

RAIMUNDO DE MADRAZO

SPANISH: 1841-1920

76. *LA PIERRETTE*. A young girl in fancy dress costume, standing before a mirror, wearing a Pierrot hat, white pleated frock, and pink-lined blue velvet jacket edged with fur, a rose mantle lying on the chair at left. Signed at lower right R. MADRAZO.

36½ x 29 inches

[See illustration]



[NUMBER 77]

GAETANO CHIERICI

ITALIAN: 1838-1877

1650- 77. *THE BABY'S BATH*. Rustic interior brightly lighted by an invisible window at the right, a peasant woman looking through a half-closed window beyond an archway at the left. A young mother, in striped blouse and scarlet kerchief, is bathing an infant in the foreground, a little girl wading in the tub and two children watching, one holding a cat. Signed on wall at left CHIERICI, GAETANO, and dated 1875. 30 x 43 inches

[See illustration]

WILLIAM TURNER DANNAT

AMERICAN: 1853-1929

125 78. *A SACRISTY IN ARAGON*. A Spanish peasant in black and white costume, seated on a bench beside a priest, preparing to swear as to his innocence; upon a table before them, the communion wine and glasses at the right. Signed at lower right W. T. DANNAT, and dated 1884. 53½ x 56¼ inches

EUGENE FROMENTIN

FRENCH: 1820-1876

425 79. *ARAB COMBAT*. Arabs in violent combat, with a figure in red on a rearing horse fired at by an Arab at the left; in the foreground a fallen mount and wounded horseman in white burnoose. Cloudy sky screened by rugged perpendicular cliffs at the left. Signed at lower left EUG. FROMENTIN. 66 x 43½ inches



[NUMBER 80]

1650-
FERDINAND HODLER

SWISS: 1853-1918

80. *STOCKHORN MOUNTAINS*. Rugged peaks of slate-gray mountains covered with snow, rising upon the far shore of a body of blue water. Pale cloudy sky. Signed at lower right F. HODLER.

27 $\frac{3}{4}$ x 30 $\frac{1}{2}$ inches

[See illustration]

425-
GASTON LA TOUCHE

FRENCH: 1854-1913

81. *LA CHASSE*. A view of swans upon a blue river, and nude figures of maidens bathing and resting upon the green shores; seen through a framework of leafy vines with a gun and game bag hanging at the left, and hares in the foreground. Signed at lower right GASTON LA TOUCHE.

71 $\frac{1}{2}$ x 79 inches

200-
From J. Allard & Co., Paris

HENRI EUGENE AUGUSTIN LE SIDANER

FRENCH: 1862-1939

82. *THE URN, MOONLIGHT: ISOLA BELLA*. A view of a blue sea by moonlight with an island town at the left, another island in the distance; seen from a balustraded terrace in the foreground. Signed at lower right LE SIDANER.

35 x 46 inches



[NUMBER 83]

ANTON MAUVE

DUTCH: 1838-1888

83. *THE SPORTSMAN*. Wintry landscape, with a man with rifle and game bag, walking through low brushwood, a retriever at his side. Dark twilight sky lightening at the horizon. Signed at lower right A. MAUVE.

20¾ x 31¼ inches

Collection of Joseph G. Snyder, New York, 1922, no. 32

Collection of Joseph Jefferson, New York

[See illustration]

HENRI LEROLLE

FRENCH: 1848-1929

84. *HARVEST MOON*. A peasant in blue smock carrying a sheaf of wheat, and a woman with a basket traveling a road across the foreground, before a field with two haystacks rising at the right; another figure seen in the background. A full moon appears above a strata of clouds. Signed at lower right H. LEROLLE.

56 x 40 inches



[NUMBER 85]

1050
FRITS THAULOW

NORWEGIAN: 1847-1906

85. *WINTER SCENE*. Red buildings of a factory with snow-covered roofs border an eddying stream half-covered with ice, other buildings in the distance near a bend in the river. Signed at lower left FRITS THAULOW.

26 x 32 inches

[See illustration]

325
EUGENE JETTEL

AUSTRIAN: 1845-1901

86. *MARSHES IN THE NORTH OF HOLLAND*. Broad body of water beneath a vault of blue cumulus sky, with low houses and trees on the farther shore, and cattle watering and wading near the green bank at the left tended by a herdsman; reedy pool in the foreground. Signed at lower left EUGENE JETTEL, and dated *Paris*, 1883.

33½ x 47½ inches

535
ALBERT BIERSTADT, N.A.

AMERICAN: 1830-1902

87. *SAN RAFAEL, CALIFORNIA*. Mountainous country cloaked in a mist obscuring the sun suspended above the distant mountains, trees cover the hillside in the middle distance where a rock rises sharply at the left. Cows graze on the slope in the foreground. Signed at lower right A. BIERSTADT.
32 x 47³/₄ inches

560
JOHN CONSTABLE, R.A. (Attributed to)

BRITISH: 1776-1837

88. *TWICKENHAM CHURCH*. The white church and square brick tower, surrounded by the red-roofed buildings of the town, bordering the Thames animated with barges and figures in skiffs. Cloudy summer sky.
16¹/₂ x 30 inches

375
GEORGE GARDNER SYMONS, N.A.

AMERICAN: 1863-1930

89. *THE TOP OF THE HILL AND BEYOND*. Snow-covered country, with a view of the sloping hillside of a river valley seen above the tree tops, a group of houses nestled at the foot of the hill. Signed at lower right GARDNER SYMONS.
40¹/₂ x 50¹/₄ inches

180
EDWIN LORD WEEKS

AMERICAN: 1849-1903

90. *A MUSSULMAN'S TOMB, AHMEDABAD*. Two horses, one mounted by a figure in native costume, halted before a sandstone tomb, another figure ascending steps; a woman carrying a jar on her head, accompanied by three children, conversing with a little boy seated on a stone ledge. Blue sky at left. Stamped at lower left and signed E. L. WEEKS.
29 x 23³/₄ inches

[END OF SALE]

Total 78110-

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